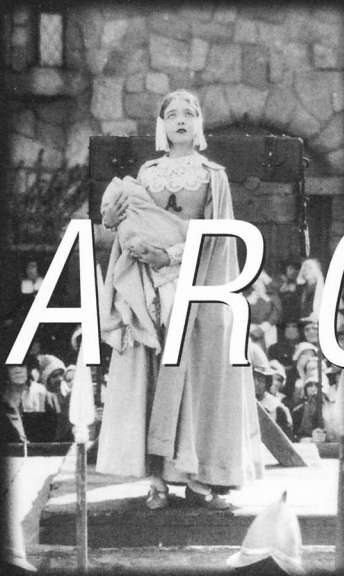




ARCHIVE

INSIDE:

Twelfth Festival of Preservation

Guests of the Archive

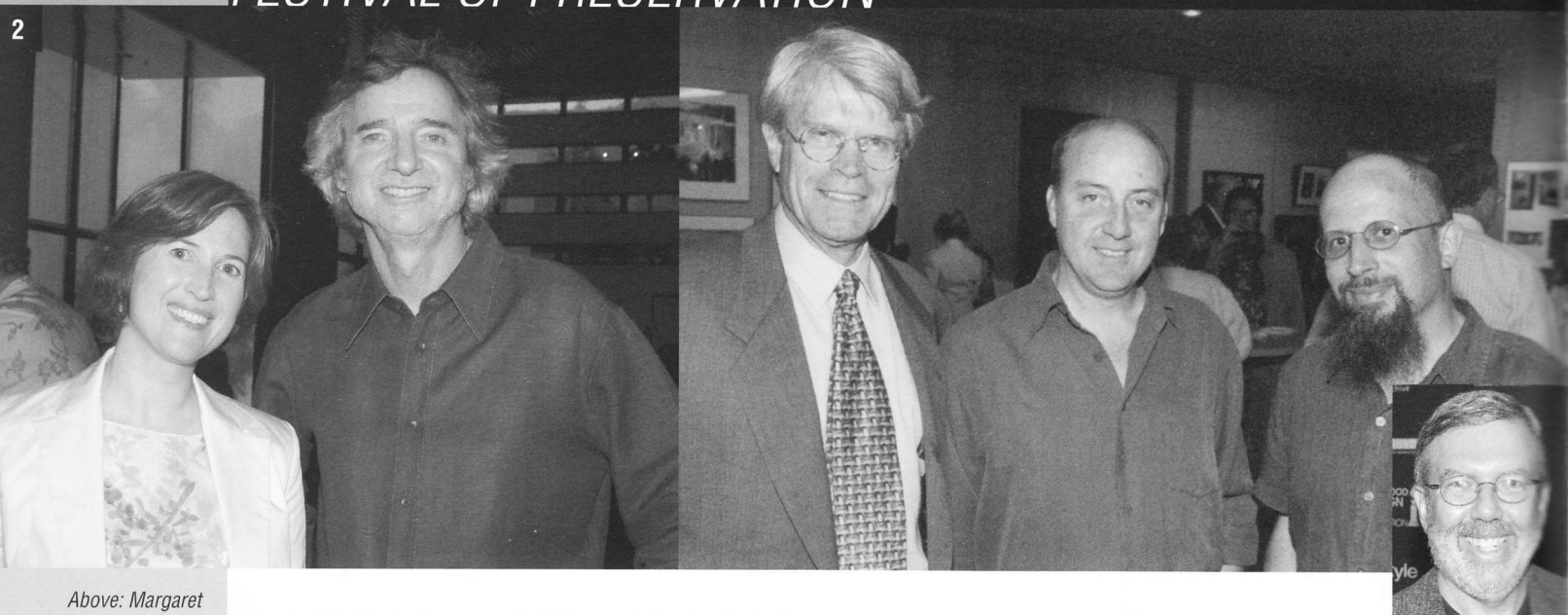
Bangkok: Cinema City

News & Notes

October/November 2004

FESTIVAL OF PRESERVATION By Donna Ross

2



Above: Margaret Bodde and Curtis Hanson.

Above, left to right: Tim Kittleston, Ken Winokur and Ross Lipman.

Inset: Leonard Maltin.

Touted by film critics as one of the best film festivals, if not the premiere screening attraction in Los Angeles, the Archive's **Twelfth Festival of Preservation** in Summer 2004 attracted motion picture and television fans throughout Southern California. Some, like ultra-dedicated Vitaphone enthusiasts, came from even further afield. Devotees of jazz, vaudeville, early television, animation, silent movies, newsreels, "art house" fare and Hollywood classics were not disappointed.

There was, indeed, something for everyone...from silent rarities such as "Up the Road with Sallie" (William Desmond Taylor, 1918), to Academy Award-nominated documentaries such as "In the Year of the Pig" (Emile de Antonio, 1968); from lush action-adventure yarns such as "The Mark of Zorro" (Rouben Mamoulian, 1940), to low-budget independents such as "Please, Don't Bury Me Alive" (Efrain Gutierrez, 1977). In total, 35 features, 70 short subjects and three television programs comprised this year's event.

The Festival of Preservation was supported in part by a grant from the **National Endowment for the Arts**. The **Hollywood Foreign Press Association**, **The Film Foundation** and **InStyle Magazine** presented the opening night screening and gala reception, and the **Academy of Motion Picture Arts and Sciences** co-presented the screening of "Tillie's Punctured Romance" (Mack Sennett, 1914). **Hugh M. Hefner** supported the presentation of all the silent film programs in the Festival. Scores of other organizations and individuals contributed their support as well (see sidebar).

The opening night screening of Stanley Kubrick's 1957 anti-war classic **"Paths of Glory"** introduced the audience to a subtle theme that wended its way throughout many of the Festival's screenings: the entertainment industry's coverage of war and peace. Closing night featured another treatise on war, the restored version of Frank Borzage's 1932 **"A Farewell to Arms."** (Preservation Officer Robert Gitt preceded and concluded the screening with a presentation of censor cuts and an alternate happy ending.) Sandwiched in between opening and closing nights were several short subjects illustrating the encroachment of wartime themes into mainstream entertainment including the animated George Pal Puppetoon "Tulips Shall Grow" (1942); Hearst Metrotone newsreels depicting the liberation of Paris in 1944; "The Shining Future," a 1944 Warner Bros. War Bonds short filmed in cooperation with the Hollywood War Activities Committee, featuring Cary Grant, Bing Crosby and Frank Sinatra; and several public service announcements starring Hollywood celebrities like Lucille Ball, Irving Berlin, Ray Milland and Eva Marie Saint encouraging Americans to buy defense bonds. One trailer showed Ronald Reagan and wife Jane Wyman "raiding" their daughter's piggy bank to buy bonds.

A particular air of festivity surrounded the screening of **"Tillie's Punctured Romance,"** thanks to an original score played by Tillie's Nightmare, a live five-piece ragtime ensemble (clarinet, piano, coronet, banjo and percussion) organized by the Alloy Orchestra's Ken Winokur. The initial success of

ON THE COVER
clockwise from left:
"The Scarlet Letter"
(Victor Seastrom, 1926);
"Tillie's Punctured
Romance" (Mack Sennett,
1914); "The Diary of a
Chambermaid" (Jean
Renoir, 1946); "Paths of
Glory" (Stanley Kubrick,
1957); "The Mark of
Zorro" (Rouben
Mamoulian, 1940).

THANKS TO OUR SUPPORTERS

3

The Archive extends heartfelt appreciation to the funders who generously supported the preservation and restoration of the films in the Twelfth Festival of Preservation:

American Film Institute/National Endowment for the Arts
Preservation Grants Program
Anime Weekend Atlanta
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Robert Dickson
The Walt Disney Company
The Film Foundation
The Ford Foundation
Fotokem Film and Video
Le Giornate del Cinema Muto
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The David and Lucile Packard Foundation
The Packard Humanities Institute
Paramount Pictures
The Mary Pickford Institute
The Rockefeller Foundation
The San Francisco Silent Film Festival
Saving the Silents, a Save America's Treasures project organized by the National Film Preservation Foundation, the National Endowment for the Arts, and the National Parks Service, Department of the Interior
The Silent Society of Hollywood Heritage, Inc.
The Stanford Theatre Foundation
David Stenn
Treasures of American Film Archives, a National Endowment for the Arts Millennium project, organized by the National Film Preservation Foundation
Triage Motion Picture Services
Twentieth Century Fox
UK Film Council
University of California Institute for Mexico and the United States (UC MEXUS)
Warner Bros.
YCM Laboratories

The Festival of Preservation was supported in part by a grant from the National Endowment for the Arts. The opening night event was sponsored by The Hollywood Foreign Press Association, The Film Foundation and InStyle Magazine. Our thanks also to The Directors Guild of America and MGM. Other individual evenings were sponsored by:

The Academy of Motion Picture Arts and Sciences
The Dorothy and Carl Anderson Fund
Hugh M. Hefner
The Ted Mann Family Foundation
The Jack Skirball Archive Fund

Our thanks also to those who supported the Festival through tribute pages in the catalog:

ABKCO Music and Records, Inc.
AMC Theatres
Audio Mechanics
Chace Productions
Creative Artists Agency
Deluxe Laboratories
DJ Audio
Doubletree Hotel Los Angeles – Westwood
Film Technology Company, Inc.
Jodie Foster and Egg Pictures
FPC
Hugh M. Hefner
The Hilgard House Hotel
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Middle Fork Productions
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Pro-Tek Media Preservation Services
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Tuscan Corporation

And the following "Friends of the Festival":

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Charles Burnett
Luis Cordero
Dee Dee and Alan DeCherney
The DeLuise Family Trust
Robert G. Dickson
Marjorie Fasman
Shirlee A. Fonda
Lawrence A. Mirisch
Mimi Perloff
Peter and Cathleen Reiher
Oliver Stone
Eunice Ting
Mimi and Werner Wolfen

Above, left to right: Holly Madison, Hugh M. Hefner, Bridget Marquardt and Kendra Wilkinson.

Left: Lorenzo Soria and Robert Gitt.

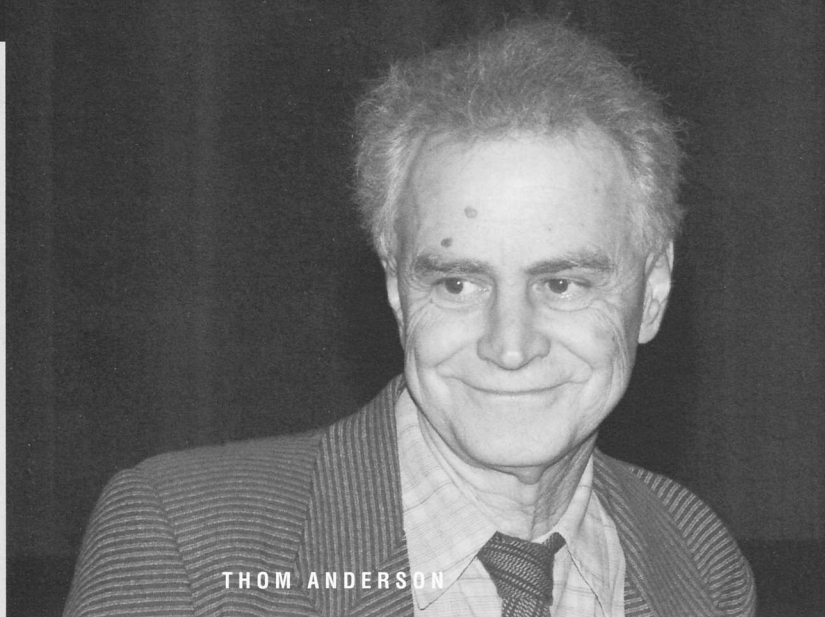
"Tillie's Punctured Romance," considered the first feature-length film comedy, made Charlie Chaplin a star. The film's reputation, though, suffered from decades of screenings employing drastically re-cut and shortened versions. The Archive's restoration culled footage from a dozen sources, resulting in a version nine minutes longer than previously available prints. Members of the Chaplin family were on hand to witness the rare presentation.

Pulling from the Archive's rich television collection, the Festival shone a spotlight on **classic jazz** with three vintage programs. A rare 1956 episode of "Stars of Jazz," one of the very first television series to regularly feature live jazz music, was screened. The 1960 "Theater For a Story: The Sound of Miles Davis" boasted a performance of the now-classic "So What," followed by three pieces from Davis's "Miles Ahead" album. The "American Jazz" episode of the cultural exchange program "The International Hour" was recorded in May 1963, and featured Count Basie, Stan Getz, Muddy Waters, Carmen McRae and Teddy Wilson.

In an unusual change of pace, the program **"Remains to be Seen"** celebrated not the preserved film, but instead the artistry of the un-preserved film: more specifically, film deterioration. Utilizing faded, scratched, blotchy and deteriorating celluloid, artists including Phil Solomon, Stan Brakhage and Bill Morrison have transformed the decaying images into their own compositions. Where restoration strives to erase any evidence of deterioration and to return a film to as pristine a state as possible, the films comprising "Remains to Be Seen" apply a different ethos and use decay to reveal new aesthetic and analytical possibilities.

GUESTS OF THE ARCHIVE

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THOM ANDERSON

A free screening of "Los Angeles Plays Itself" (2003) by filmmaker Thom Anderson took place on November 5, 2003. An encyclopedic compilation of expected and surprising clips examines the shifting relationship between the city in fact and the city on celluloid. This unusual film inspired the longer Archive series, "Los Angeles: Site Unseen," which screened in late May 2004.



CUI ZI'EN

On October 15, 2003, Chinese "underground" auteur Cui Zi'en gave the Archive audience a look at "Feeding Boys, Ayaya" (2003) in the "Sneak Preview" series. This new video focuses on sexual politics in the rapidly changing society of today's China. Cui Zi'en's work had been featured earlier with "Enter the Clown" at the Archive and "The Old Testament" at Outfest.



JOHNNIE TO

On November 15, 2003, Hong Kong master director Johnnie To appeared at a "Sneak Preview" screening of "PTU" (2003), a taut, minimalist crime drama. The film was presented in association with the Asian Film Foundation, the Hong Kong Economic and Trade Office, San Francisco, Nestle and Tai Seng Video Marketing.

DIRECTOR'S LETTER

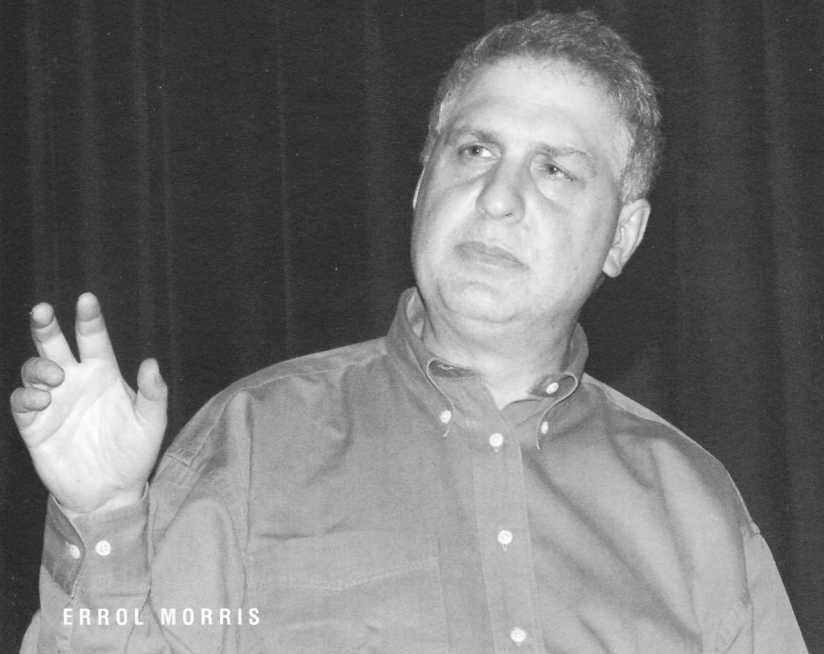
This publication is extraordinarily full of news, covering some of the highlights of the past academic year.

Our **Twelfth Festival of Preservation** was held this summer. It was a splendid showcase for our meticulous preservation work that gives old films and television new life. The Festival involved literally every person and department at the Archive. It was received with public enthusiasm and critical acclaim. Kenneth Turan, the senior film critic of the "Los Angeles Times" commented: "It's almost as if the UCLA group, led by preservation officer Robert Gitt, has taken a blood oath never to restore anything ordinary, uninteresting or insignificant. Which is why there is no film event in this city-or likely anywhere in the world-that shows as many hard-to-see but fascinating films spread over so wide a spectrum." (For more details, please see the article on pages 2-3.)

The Festival of Preservation allows us to bring these fascinating films and television programs out of the vaults to appreciative audiences. The beautiful and informative catalog is a lasting record of the Archive's work, and provides an opportunity to thank the many donors who make our work possible. The list of institutions and individuals who partner with us to preserve the films, and who support the Festival of Preservation itself, is a long and impressive one. We are pleased to be able to reprint it here. (Please see the sidebar on page 3.) We are deeply grateful to all of them.

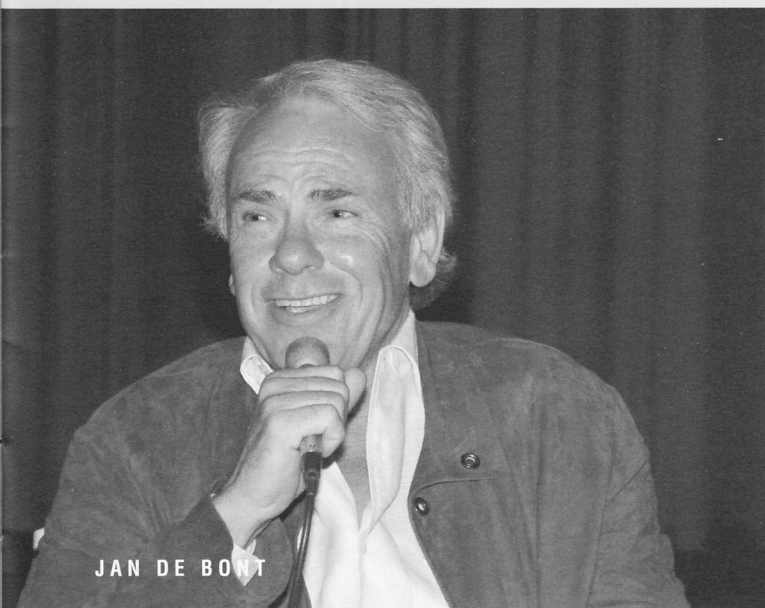
Fall is the time of year when we reach out to our old friends on the **Archive Council**, asking them to renew their memberships—and to new friends who we hope will consider joining this all-important support group. Their support is essential to our operations. We have no state funding for our preservation work or our public programming. All these funds are raised-every year-by grants and gifts from the organizations and individuals who believe in our work. We are continually inspired by the Archive Council's generosity, which makes a tremendous difference in our ability to educate, entertain and inspire.

Timothy Kittleson
Director



ERROL MORRIS

As part "This Is Not Your TV," an insightful series of political documentaries, director Errol Morris brought his new film "The Fog of War" (2003) to Archive audiences on November 20, 2003. This complex portrait of Robert McNamara, long considered a major architect of the Vietnam War, has striking relevance today.



JAN DE BONT

On April 9, 2004, action director Jan de Bont visited the Archive to celebrate "The Human Dutch: Films from the Netherlands," a series presented with the support of the Dutch Cultural Fund. Having launched his career in his native country, de Bont made his mark in Hollywood with titles like "Die Hard" (1988), "The Hunt for Red October" (1990) and "Basic Instinct" (1992).

Photos: Joe Coomber.



"Love Me Tonight" (Rouben Mamoulian, 1932).

THE PACKARD HUMANITIES INSTITUTE

The Packard Humanities Institute and the Archive have continued their successful collaboration in 2003–04.

Among these projects has been the **Stanford Theatre Film Laboratory**, which PHI is developing in cooperation with the Archive. The goal is to create a photochemical lab offering a wide range of standard services—including timing, printing and developing—to support the Archive's film preservation program. A major step was taken last year with the hiring of **Richard Smith**, a Film Laboratory and Technical Services Manager with long experience in lab operations.

Eventually, the photochemical lab will be joined by new digital film, video and audio labs. PHI and the Archive have engaged **Nicola Mazzanti**, the director of L'Immagine Ritrovata, a leading film restoration lab in Bologna, Italy, as

a consultant to assist the Stanford Lab in planning new photochemical and digital services and to advise the Archive on expanding future capabilities.

PHI was an important contributor to the success of the Archive's 2004 **Festival of Preservation**. (See article on pages 2–3.) Feature films seen in the Festival that were preserved wholly or partly in the Stanford Lab or with PHI support included "Counsellor at Law" (William Wyler, 1933), "The Dark Mirror" (Robert Siodmak, 1946), "Love Me Tonight" (Rouben Mamoulian, 1932), "My Best Girl" (Sam Taylor, 1927), "A Night in Casablanca" (Archie Mayo, 1946), "Penny Serenade" (George Stevens, 1941), "A Sailor-Made Man" (Fred Newmeyer, 1921), the 1926 (Victor Seastrom) and 1934 (Robert G. Vignola) versions of "The Scarlet Letter," "True Confession" (Wesley Ruggles, 1937, preserved with support from The David and Lucile Packard Foundation), "Up the Road With Sallie" (William Desmond Taylor, 1918), and "Welcome Danger" (Clyde Bruckman, 1929). In addition, PHI and the Stanford Lab assisted in the preservation of many newsreels, animated cartoons and other short subjects that were screened in the Festival.

Currently, PHI is partnering with the Archive in a project to re-can and barcode a large portion of the Archive's 80-million feet **nitrate film collection**, replacing up to 75-year-old cans with new metal cans and entering data about each reel into a new computerized inventory control system.

THE FILM FOUNDATION

Martin Scorsese's Film Foundation has announced the partial list of titles to be preserved at the Archive. The grant will allow the Archive to preserve over a dozen films, including two titles by Elia Kazan—"A Face in the Crowd" (1957) and "Baby Doll" (1956)—and also fund the preservation of "The Big Combo," a film noir from 1955 directed by Joseph Lewis; Shirley Clarke's experimental "The Connection" (1962); John Cassavetes' powerful "Faces" (1968) and "Witness for the Prosecution" (Billy Wilder, 1957). ("Faces" and "Witness for the Prosecution" are funded in partnership with the Hollywood Foreign Press Association.) In addition, The Film Foundation will fund the completion of "Fair Wind to Java" (Joseph Kane, 1953). ("Fair Wind to Java" is funded in partnership with Robert Sturm.) A partial listing of projects for 2004–05 includes three titles by the experimental filmmaker Kenneth Anger: "Fireworks" (1947), "Scorpio Rising" (1963) and "Kustom Kar Kommandos" (1965). Work will also be completed on several rare early films including "The Red Kimona" (Walter Lang, 1925) and the serial "The Adventures of Tarzan" (Robert F. Hill and Scott Sidney, 1921). Additional projects will be announced at the end of this year.



"The Big Combo" (Joseph H. Lewis, 1955).

THE ARCHIVE COUNCIL

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GIVING OPPORTUNITIES

Direct Gift

By credit card or check (payable to The UCLA Foundation). To charge your gift to your credit card, please call 310-206-1477. Gifts of \$1,000 and above qualify for membership in the Archive Council, the UCLA Film and Television Archive's annual support group.

Matching Gifts

Many employers will match employees' gifts to the Archive. Send a gift (payable to The UCLA Foundation) accompanied by a matching gift form obtained from the employer's personnel or employee relations office.

Securities

The full market value of gifts of appreciated securities is tax deductible. In most cases, appreciation in the value of the security benefits the Archive and is not taxable to the donor.

Real Estate

Real property, either in entirety or in part, can be deeded to The UCLA Foundation to benefit the Archive. It is possible to arrange a sizable tax deduction by deeding a home to the Archive, while continuing to occupy the property for life.

Gifts with Lifelong Income

Donors can transfer money, securities or real estate in trust to the Archive and receive income for themselves (or another) for life. The trust can be managed by The UCLA Foundation. Donors may receive immediate tax benefits, and ultimately the Archive receives the trust property.

Bequests

In writing a will or living trust, donors can specify that they would like their estate to benefit the Archive.

FOR FURTHER INFORMATION, PLEASE CONTACT:

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Development Officer
UCLA Film and Television Archive
302 East Melnitz
P.O. Box 951323
Los Angeles, CA 90095-1323
(310) 206-1477
(310) 206-3129 fax
cemerson@ucla.edu

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Warner Bros.
Sharon and Leigh A. Webb
Mimi and Werner Wolfen
Bud Yorkin
Suzanne and Hans Zimmer

*Deceased

PARTNERS & FRIENDS

8

ACADEMY FOUNDATION

The Archive has received a grant of \$12,500 from the Academy Foundation. It will be used for the capture on DVD of Preservationist Robert Gitt's comprehensive lecture on "A Century of Sound: The History of Sound in Motion Pictures, 1877-1932." This is the first of a planned three-part series of DVDs that will address the ongoing development of sound technology. The Rick Chace Foundation, a partner on the project, expects to secure "in-kind" service grants to cover many of the other expenses.

HUGH M. HEFNER PRESENTS



"Daughter of the Dragon" (Lloyd Corrigan, 1931).

Hugh M. Hefner donated \$10,400 to fund a special public program on the Chinese-American actress Anna May Wong that screened in January 2004. Several years earlier, he had funded the preservation of "Daughter of the Dragon" (Lloyd Corrigan, 1931), the Fu Manchu movie that was one of her most glamorous vehicles. This past summer, Mr. Hefner also gave \$10,000 to underwrite the presentation of seven silent film programs in the Twelfth Festival of Preservation. (See article on pages 2-3.)

THE TED MANN FAMILY FOUNDATION

Dr. Victoria Mann Simms of The Ted Mann Family Foundation has contributed \$14,000 to support the long-running "Archive Treasures" series. With its unique format of a feature film accompanied by cartoons, shorts and newsreels of the day, this is the kind of entertaining and historically authentic program only a major archive can present. The gift enables the Archive to continue presenting "Archive Treasures" to appreciative audiences for another year.

NEA GRANT

The National Endowment for the Arts has granted \$15,000 to the Archive to produce and present the Twelfth Festival of Preservation. (See article on pages 2-3.) The NEA has funded both preservation projects and public programs at the Archive over the years, but this is its first involvement with the high-profile biennial festival.

NATIONAL FILM PRESERVATION FOUNDATION

The National Film Preservation Foundation has provided a grant of \$5,300 to preserve "It Sudses and Sudses and Sudses" (1962), a humorous short film by legendary amateur filmmaker Sid Laverents. Three other preserved shorts by Mr. Laverents were shown at the Festival of Preservation this summer. (See article on pages 2-3.)

REEL SPIRIT: DINI OSTROV AWARDS

Long-time Archive donor Dini Ostrov gave a boost to the Moving Image Archive Studies (MIAS) program by providing two \$2,500 awards to students Doron Galili and Emily Staresina during the 2003-04 academic year. These generous awards made Ms. Ostrov a founding member of the MIAS Fund and generated matching funds from the National Endowment for the Humanities' grant to the Archive. Ms. Ostrov plans to give awards to Brian Drischell and Sarah Kozerow in 2004-05.

DEMILLE FILMS SLATED FOR PRESERVATION



Cecil B. DeMille (left) and brother William DeMille.

Cecilia deMille Presley, granddaughter of the celebrated film director and producer Cecil B. DeMille, has generously agreed to fund the Archive's preservation work on several of her grandfather's feature titles, as well as other footage and newsreel stories about him and his films. Ms. Presley will also be contributing funds needed for re-canning all of the DeMille Estate's nitrate holdings.

MYRA REINHARD FAMILY FOUNDATION

The Myra Reinhard Family Foundation made a grant of approximately \$49,000 to the Archive in 2004. Some \$24,000 funds salaries for staff to do input and data verification of the Hearst Metrotone Newsreel Collection database that is being developed with major support from IBM. This project will make it possible to begin to provide free online access to the documentation on the newsreel collection. Another \$25,000 is being used to reorganize and repackage "orphan" films in the Archive's nitrate film collection. Over the years, the Myra Reinhard Family Foundation has supported a wide range of vital projects that help to better manage the Archive's vast collections.

SONY DONATION

Sony Pictures Entertainment has made a generous donation of \$10,000 to augment the Sony Motion Picture Preservation Endowment. The company has given a total of \$380,000 for this purpose since 1985. Funds from this endowment are used to help cover the Archive's internal costs for its ongoing preservation program including staffing, equipment and supplies.

WOMEN IN FILM FOUNDATION

The professional organization Women in Film has made a \$5,000 donation to create a graduate fellowship in Moving Image Archive Studies (MIAS). A selected student will use his or her newly acquired archival skills to conduct an inventory and analysis of the moving image media collection held by Women in Film.

BANGKOK: CINEMA CITY

By Cheng-Sim Lim

10



Above, top to bottom:
Consul General
Isinthorn Sornvair
and Prasert
Wiwattananonpong.

Photos: Joe Coomber.

Last January I flew from the City of Angels and landed thousands of miles later on the other side of the Pacific in the City of Angels, or rather "Krungthep," the moniker by which Bangkok is known to its over 9 million denizens. With an urban sprawl to match Los Angeles's own, the Thai capital was playing host to the **Bangkok International Film Festival**. Although a fledgling enterprise—this was only its second year—the festival was markedly ambitious, boasting a wide-ranging slate of films and visiting Hollywood glitterati. Not surprisingly, the press corps gathered for the occasion trained their cameras on the likes of Colin Farrell and the ubiquitous Bai Ling. Contravening the pack were my fellow travelers from Los Angeles, a group of Thai-American journalists, and myself. They were on hand to assess Thailand's lesser-known cultural attractions while my attention was directed towards Thai cinema's own eminences.

I was in Bangkok to preview films for an Archive film series in June—as it turned out, the largest film program to date in the United States to examine **contemporary Thai cinema**. Integral to that programming effort was my desire to learn Thai views on why and how Thai cinema had emerged after two decades in the doldrums to reclaim both its cultural and box-office stature domestically, while becoming the seemingly out-of-left-field latest "cinematic wave" to win critical attention and accolades internationally.

So the morning after arriving in Bangkok, I traipsed from meeting to theater to interview on a non-stop round of watching Thai movies, courtesy of the festival, and conferring with Thai filmmakers, producers, distributors, market-

ing executives and government officials. Much of the latter was accomplished through the long-distance aid of the **Royal Consulate General of Thailand in Los Angeles**, the indefatigable and well-connected Thai indie producer Siwaporn Pongsuwan and, conveniently for me, the inaugural Bangkok Film Market. In between was a memorable festival shindig on the grounds of Suan Pakkad Palace, a cluster of traditional teak stilt houses that once belonged to a Thai royal, but are now a converted museum. At the festival's closing award ceremony, Pen-ek Ratanaruang ("Last Life in the Universe") became the Thai filmmaker bestowed the most honors.

I left Bangkok, my appreciation bolstered not only for Pen-ek, but also for a raft of other names: the U.S.-trained Apichatpong Weerasethakul (who went on to win the Jury Prize at Cannes four months later with "Tropical Malady," in post-production at the time of my visit); theater-turned-film director Ekachai Uekrongtham ("Beautiful Boxer"); the action director-stuntman team of Prachya Pinkaew and Tony Jaa ("Ong-Bak: Muay Thai Warrior"); Komgrit Threewimol and his five pals from Chulalongkorn University who got together to write and direct a joint first feature, a sparkling comedy with kids called "My Girl"; and Nonzee Nimibutr ("Nang Nak"), recognized in Thailand as the filmmaker whose directorial debut marks the beginning of the current Thai film renaissance.

"Bangkok: Cinema City" screened at the Archive from June 4-9, 2004; watch for "Tropical Malady" (with director Apichatpong appearing in person) on November 10, 2004.

CURTIS HANSON RECEIVES FIRST FILM FOUNDATION AWARD

Writer-director **Curtis Hanson**, the Archive's honorary chairman, received the newly created **Film Preservation Award** from The Film Foundation for his commitment and dedication to the heritage of motion pictures. Film Foundation chairman **Martin Scorsese** commended Hanson for his steadfast support of film preservation and the archival community. Hanson has been a leading voice and advocate for the cause, hosting Archive events, moderating panels with filmmakers, and serving as a media spokesman on preservation issues. In his acceptance speech, Hanson said: "I loved movies; being aware of their fragility...made me appreciate them even more."

The award was presented on November 16, 2003 during the 4th Annual Directors Guild of America Honors Gala in New York City.

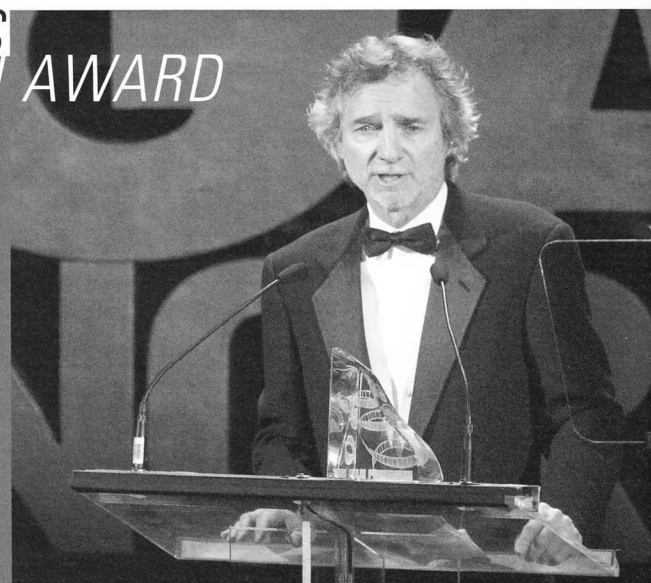


Photo: Courtesy of Getty Images for DGA.

HOLLYWOOD PRIEST'S LEGACY TO THE ARCHIVE

By Mark Quigley



In Fall 2003, the Archive received a deposit of over 400 rare kinescopes and videoreels of the long-running syndicated television series **"Insight"** (1960-1983) from Paulist Productions, the non-profit production company founded by the late **Father Ellwood E. Kieser**. Several "Insight" episodes have already been preserved by Television Archivist Dan Einstein, including the original 2" video master of Rod Serling's 1966 psychological examination of anti-Semitism, "The Hate Syndrome."

"Insight" holds a unique place in the history of public service television programming. The anthology drama, created, produced and hosted by Fr. Kieser, aired nationally for over twenty years without commercial sponsorship. Over the course of "Insight's" run, a diverse cross-section of Hollywood artists, including Arthur Hiller, Michael Crichton, Ida Lupino and Gene Hackman contributed their talents gratis to the series—drawn by the show's reputation for consistently stretching the creative boundaries of television. Offbeat and experimental by design, the series won numerous **Emmy Awards** and received critical praise for addressing social issues (the Vietnam War, nuclear proliferation and suicide, to name a few) that network TV wouldn't touch—often with black humor or stark realism, and always with a humanist theme.

Fr. Kieser's success as a television producer led comedian Bob Hope to quip "A Paulist is a Jesuit who signed with the William Morris Agency." In addition to producing over 200 episodes of "Insight," the feature film "Romero" (1989) and numerous other projects, the priest's legacy also includes the founding of the prestigious **Humanitas Prize**, awarded to television and feature film writers whose scripts explore the human condition. The coming year will see the establishment of a Humanitas Prize collection at the Archive, including videotapes of prize-winning titles such as "Real Women Have Curves" (2002) and "CBS Reports: The Fire Next Door" (1977).

THE HAL ROACH COLLECTION

By Rob Stone

Laurel & Hardy

From Harold Lloyd to "Our Gang" to Laurel & Hardy, the top comedy film producer of the cinema's Golden Age was **Hal Roach**, rivaled only perhaps by Mack Sennett. The Hal Roach Studios ("Lots of Fun" as the studio lot was affectionately called) was also home to other great comedians such as Charley Chase, Thelma Todd and Snub Pollard. The studio, located in Culver City, produced primarily short subjects during the early years. However, by the mid-1930s and on into the 1940s, Hal Roach turned his attention to feature films and produced such classics as "Of Mice and Men" (Lewis Milestone, 1939), "One Million B.C." (Hal Roach and Hal Roach, Jr., 1940) and the "Topper" series of films. Through a generous donation from **Hallmark Entertainment** (Crown Media Distribution, LLC), the original 35mm nitrate pre-print elements for the Hal Roach Studios' entire sound film production have been donated to the UCLA Film and Television Archive.

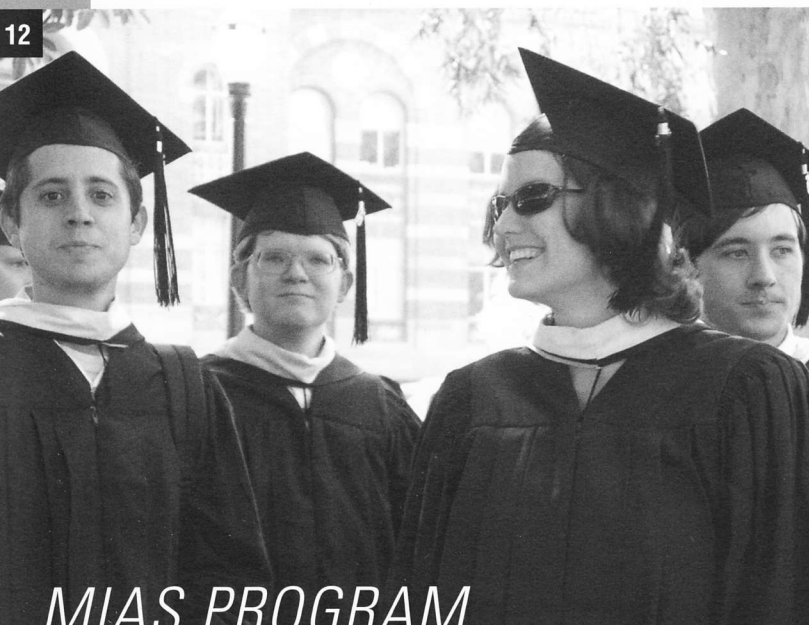
Randy Skretvedt, author of "Laurel & Hardy: The Magic Behind the Movies," commented on the donation: "The Hal Roach films are among the most enduringly popular movies ever made. They deserve to be protected for the future generations who will enjoy their unique charm and humor as much as audiences worldwide have for the past eighty years. It's wonderful that the people at Hallmark cared enough to send the very best to UCLA."

Included in the collection are many rarities such as **Harry Langdon**, **Our Gang** and **Charley Chase** shorts produced in foreign languages (with the stars struggling through dialogue written out for them phonetically on cue cards). The Archive has already preserved a number of these foreign language versions starring **Laurel & Hardy**. Also in the collection are examples of early television and a smattering of silent films. A second donation of 16mm prints for research and study purposes was also made.

Richard W. Bann, co-author of "Little Rascals: The Life and Times of Our Gang" and Hal Roach biographer, commented on "how important it is that an institution like UCLA will now safeguard the surviving original nitrate."

Thanks to **Marty DeGrazia** and **Annie Basendorf** (both at Hallmark) for facilitating the donation to the Archive and to Richard Bann for encouraging Hallmark to work with UCLA in conserving this important collection.

ARSC DELIVERS NEWS



MIAS PROGRAM GRADUATES FIRST CLASS

By Lynn Boyden

The Moving Image Archive Studies (MIAS) program graduated its first cohort of five moving image archivists in June 2004.

Doron Galili (left) has been admitted to a doctoral program in film studies at the University of Chicago. **Emily Staesina** (third from left) has returned to Canada to work at the National Archives; **Karen Barcellona** (not pictured) is working at Los Angeles Contemporary Exhibitions (LACE). **Dave Gibson** (second from left) and **Ryan Pettigrew** (right) are seeking positions in the field.

With this landmark event, the MIAS program has completed one full academic cycle—from admission of the first class in Fall 2002, through two years of coursework, to the first graduation in Spring 2004. And the cycle continues, with the third cohort of thirteen students arriving this fall.

Photo: Lynn Boyden.

During the 2004 Winter and Spring academic period, the Archive Research and Study Center (ARSC) worked closely with UCLA Assistant Professor **Tim Groeling** to facilitate student access to over 670 television news broadcasts held in the Archive's News and Public Affairs (NAPA) Collection. In support of Professor Groeling's specially-designed Communication Studies courses, ARSC staff hosted over 500 individual appointments in which reserved broadcasts were viewed over 2,000 times by students. Throughout the academic year, ARSC serves education at UCLA by providing faculty and students from all departments with viewing access to films and television programs held in the Archive's vast collections.

To further promote the study of television news, the Archive has subscribed to the **Vanderbilt Television News Archive**, which offers a searchable database of network news abstracts from 1968 to the present, and online streaming video of current CNN newscasts. This Internet resource is available to UCLA-based researchers on the web at <http://tvnews.vanderbilt.edu>.



The **Year of the Arts** celebrates UCLA's position as the University of California's flagship campus for the arts and as a national center for artistic research, public arts presentation, and the training of young artists, scholars and teachers. Throughout 2004-05 UCLA will present a series of interdisciplinary events in the visual and performing arts, including exhibitions, concerts and symposia organized by its outstanding arts leaders. The Archive will officially participate in this high-profile event with several programs. In October, **"Selections From Mexican Cinema (1917-2003)"** will present a whirlwind tour through the rich history of Mexican cinema from the silent era to the present day. On December 1, **World AIDS Day** will be marked by the Archive Research and Study Center, in collaboration with the Instructional Media Laboratory. Regular operations will be suspended for two hours in order to present an eclectic selection of AIDS-themed news and public affairs programs, TV dramatizations and instructional media. Finally, January will bring the **15th Annual Celebration of Iranian Cinema**, a look at the best new films from Iran.

HOW TO ACCESS OUR COLLECTIONS

By Martha Yee

The UCLA Film and Television Archive has been working with the UCLA Libraries over the last year on a transition from ORION2 (TAOS) library information system software to **Voyager software**. On July 7, 2004, our new Voyager OPAC became available at:

<http://cinema.library.ucla.edu>

For **general assistance** in searching the catalog, visit the following website:

<http://www.cinema.ucla.edu/access/arscfaq.html>

If you have further questions, please email our Research and Study Center at: arsc@ucla.edu.

For our **Advanced User Guide** that gives advice on how to search on titles, credits, studios and networks, topics, historical events, forms such as animation, genres such as gangster films, and fictitious characters such as Bugs Bunny and Sherlock Holmes, please see:

<http://www.cinema.ucla.edu/access/pdf/AdvancedUserGuide.pdf>

For technical information on the Voyager implementation, please email Martha Yee at: myee@ucla.edu.

Our **bibliographic records** can now be downloaded from the Voyager catalog in MARC 21 format using Z39.50 (Host: z3950.library.ucla.edu; Port: 7290; DB: VOYAGER), and they are also available in MARC 21 format on RLIN.

We would like to thank the staff of the **UCLA Libraries** for helping us to create such a wonderful catalog of our holdings while they were busy with their own information system software transition. In particular, we owe a debt of gratitude to Terry Ryan, Sara Shatford Layne, Bo-Gay Tong-Salvador, Sharon Shafer, Andy Kohler and Cindy Kimmick. Every time we worked on a different implementation issue, they discovered another way that a film and television archive does things differently from the way a library does things.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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Timothy Kittleston, Director

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Contributors	Lynn Boyden, Cheng-Sim Lim, Dan Einstein, Mark Quigley, Donna Ross, Rob Stone, Todd Wiener
Photos	Kelly Graml
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MOTION PICTURE ACQUISITIONS

In the past year, the Directors Guild of America/Motion Picture Industry Conservation Collection has continued to expand its holdings. **20th Century Fox** deposited "Alien: The Director's Cut" (Ridley Scott, 1979/2003), "The Spanish Apartment" (Cedric Klapisch, 2003), "Master and Commander: The Far Side of the World" (Peter Weir, 2003) and "In America" (Jim Sheridan, 2002). From **Buena Vista Pictures** the Archive received "Miracle" (Gavin O'Connor, 2004), "Confessions of a Teenage Drama Queen" (Sara Sugarman, 2004), "Freaky Friday" (Mark S. Waters, 2003), "Cold Creek Manor" (Mike Figis, 2003), "Open Range" (Kevin Costner, 2003) and "Santa Clause 2" (Michael Lembeck, 2003). **DreamWorks** submitted "Catch Me If You Can" (Steven Spielberg, 2002) and "Millennium Actress" (Satoshi Kon, 2001). The **Innovation Film Group** submitted "The Legend of Johnny Lingo" (Steven Ramirez, 2003). **Miramax** deposited "Scary Movie 3" (David Zucker, 2003), "My Baby's Daddy" (Cheryl Dunye, 2003), "Duplex" (Danny DeVito, 2003) and "Bad Santa" (Terry Zwigoff, 2003). The Archive also received "Legally Blonde 2: Red, Hot & Blonde" (Charles Herman-Wurmfeld, 2003), "Bowling for Columbine" (Michael Moore, 2003), "It Runs in the Family" (Fred Schepisi, 2003) and "Die Another Day" (Lee Tamahori, 2003) from **MGM/UA**. "Laws of Attraction" (Peter Howitt, 2004), "How To Deal" (Clare Kilner, 2003) and "The Lord of the Rings: The Return of the King" (Peter Jackson, 2003) were all deposited by **New Line**. **Paramount Classics** deposited "The Singing Detective" (Keith Gordon, 2003). **Paramount Pictures** deposited "Beyond Borders" (Mertin Campbell, 2003), "School of Rock" (Richard Linklater, 2003), "Tupac: Resurrection" (Lauren Lazin, 2003), "The Fighting Temptations" (Jonathan Lynn, 2003), "Lara Croft Tomb Raider: Cradle of Life" (Jan de Bont, 2003) and "Timeline" (Richard Donner, 2003). **Sony Pictures** submitted prints of "House of Sand and Fog" (Vadim Perelman, 2003), "Secret Window" (David Koepp, 2004), "Anger Management" (Peter Segal, 2003) and "Identity" (James Mangold, 2003). **Universal** deposited "The Musketeer" (Peter Hyams, 2001), "Bruce Almighty" (Tom Shadyac, 2003), "American Pie 2" (James B. Rogers, 2001), "American Wedding" (Jesse Dylan, 2003) and "The Life of David Gale" (Alan Parker, 2003).

A number of individuals have also generously donated or deposited material at the Archive: **Richard James Allen** and **Karen Pearlman** of Australia's Physical TV Company; **Zareh Arevshatian**; **Bruno Bargelletti**; **Stuart Boone**; **William Heick**; **Steven Hull**; **John Quinn** and **Steve Rossen** (director Robert Rossen's son).

SCREENINGS

The **Stanford Theatre** has presented a series on film detectives, a program of "Lesser Known Films from 1934-1938," a salute to "James Stewart Films After 1940" and a summer series of "Sixty-One Classic Movies." Several UCLA prints that screened there included preservation prints of "The Mark of Zorro" (Rouben Mamoulian, 1940), "The Saturday Night Kid" (A. Edward Sutherland, 1929) and "Letter from an Unknown Woman" (Max Ophuls, 1948).

The **Academy of Motion Picture Arts and Sciences** showed UCLA prints, including various Vitaphone shorts, "The Love Parade" (Ernst Lubitsch, 1929), "Let Me Call You Sweetheart" (Dave Fleischer, 1932) and "A Star Is Born" (William Wellman, 1937). "Shanghai Express" (Josef von Sternberg, 1932) and a number of Archive shorts also screened in the **Los Angeles Conservancy's** "Last Remaining Seats" series. The **Tribeca Film Festival** programmed "So This Is New York" (Richard Fleischer, 1948) and "Shadows" (John Cassavetes, 1959). The **American Museum of the Moving Image** programmed a series on director Cecil B. DeMille that included Archive prints of "The Godless Girl" (1929), "Cleopatra" (1934) and "The Sign of the Cross" (1932). The **American Cinematheque's** tribute to Sherlock Holmes included such UCLA prints as "Sherlock Holmes Faces Death" (Roy William Neill, 1943), "The Spider Woman" (Roy William Neill, 1944) and "The Scarlet Claw" (Roy William Neill, 1944).

International venues for Archive prints have recently included the **Pacific Cinematheque** in Vancouver and the **Cinematheque Ontario**; **Il Cinema Ritrovato** in Bologna, Italy; the **Locarno Film Festival**; the **Filmoteca de Catalunya**; the **Cineteca Portuguesa**; the **Louvre**; the **Nederlands Filmmuseum**; the **Kinemathek Bonn**; the **National Film Archive** in Prague; the **Budapest Filmmuseum**; and the **Hong Kong International Film Festival**. The **Galway Film Fleadh** utilized the UCLA print of "The Quiet Man" (John Ford, 1952) to coincide with a visit from actress Maureen O'Hara. The **Cineteca Nacional** in Mexico presented a Dorothy Arzner series that featured six of UCLA's recently preserved Arzner prints.

TELEVISION ACQUISITIONS

The Archive's Television Collection has received a number of notable collections. From **The Academy of Television Arts & Sciences** came Digital Betacam and BetacamSP videotapes of 301 nominees and winners of the 54th Annual

Primetime Emmy Awards, and 165 BetacamSP tapes of nominees and winners of the 55th Los Angeles Area Emmy Awards.

The National Academy of Television Arts & Sciences contributed 193 tapes of nominees and winners of the 29th Annual Daytime Emmy Awards, 217 tapes of nominees and winners of the 30th Annual Daytime Emmy Awards, and 4 tapes of winners of the 1st Annual News & Documentary Emmy Awards for Business and Financial Reporting. Armstrong World Industries has donated 16mm kinescopes of 290 programs of the famed "**Armstrong Circle Theatre**" dramatic anthology series, which it sponsored from 1950 to 1963, along with 16mm kinescopes and telefilms of "The Undersea World of Jacques Cousteau," "The Danny Kaye Show" and "Gidget." From veteran producer **Bob Banner** have come 16mm kinescopes of 285 installments of "The Garry Moore Show" (1958-64), 87 programs of "The Jimmy Dean Show" (1963-66), and selected episodes of "The Dinah Shore Show," "Omnibus," "The Dave Garroway Show" and specials starring Perry Como, Peggy Fleming and others. **Paulist Productions**, the Catholic organization responsible for the prestigious anthology series "Insight," donated over 450 2" and 1" videotapes and 16mm prints. The family of **Buddy Hackett** has placed 12 kinescopes of the late comedian's 1956-57 comedy series "Stanley." The estate of **Charles Lowe** has donated 2" videotapes of a number of specials starring Carol Channing. **Zerneck-Sertner Films**, longtime producers of made-for-television movies, donated 3/4" videotapes of a number of recent productions. From KABC-TV has come the "**California Recall Candidates Debate**," and from the Game Show Network has come the less serious but entertaining "Who Wants To Be The Governor Of California?: The Debating Game."

TRAVEL

In September 2003, Preservation Officer **Robert Gitt** spoke at the Hungarian National Film Archive in Budapest. He lectured at The Cleveland Cinematheque in October and at Cinematheque Ontario in November. In September and October, Associate Programmer **Mimi Brody** attended the Toronto and Vancouver International Film Festivals. Co-Head of Public Programming **Cheng-Sim Lim** also went to the Toronto event. In November, Director **Tim Kittleson** traveled to New York to attend the DGA Awards ceremony honoring **Curtis Hanson**; he returned in February to make a presentation to a UCLA alumni group. Also in November, Film Preservationist **Ross Lipman** presented "Tillie's Punctured Romance" at the London International Film Festival. A number of Archive staff (**Dan Einstein**, **Rosa Gaiarsa**, **Tim Kittleson**, **Andrea Leigh**, **Eddie Richmond**,

Donna Ross, **Jennifer Teefy** and **Martha Yee**) attended the AMIA (Association of Moving Image Archivists) meeting in Vancouver in November. **Cheng-Sim Lim** attended the International Film Festival in Rotterdam in January 2004 and the Bangkok International Film Festival later that month. Programmer **David Pendleton** was at the Berlin Film Festival in February. **Tim Kittleson** attended the Council of North American Film Archives (CNAFA) in Morelia, Mexico in March. Cataloging Supervisor Martha Yee went to the American Library Association Midwinter meeting in San Diego in January and the ALA Annual meeting in Orlando in June. Information Technology Manager **Khai Lu**, Planning and Programs Manager **Donna Ross** and Film Laboratory Manager **Richard Smith**, along with consultant **Nicola Mazzanti**, were at the National Association of Broadcasters meeting in Las Vegas in April. **Eddie Richmond** attended the Joint Technical Symposium in Toronto in June.

STAFF NOTES

The Archive has seen a number of staff changes over the past year. Departing the Archive were Yuri Biersach and Bryan Stephens of the Commercial Development Department, Kelly Chisholm and Heather Wilbur of Collection Services and Office Assistant Rich Hom. Jim Williamson, Manager of the Archive Research and Study Center, has moved to a new position in the UCLA Office of Instructional Development. In October 2003, **Joe Hunsberger** joined the staff as Collection Services Coordinator and **Joey Guercio** as Collection Services Assistant. **Andrea Leigh** was promoted to Cataloger in November. **Hal Jones** came aboard as Telecine Assistant/Video Editor in Commercial Development in December. Also in December, **Richard Smith** assumed the key position of Manager, Film Laboratory and Technical Services. In February 2004, **Bryce Lowe** joined the staff as Assistant Newsreel Preservationist. Five people have been hired with the title of Motion Picture Inventory Assistant: **Josh Abelon**, **Arturo Castillo**, **Arbi Derzakharian**, **Lisa Fuguet** and **Jessi Jones**. A new Office Assistant, **Eleni Karas**, started in mid-June. In July, **Ryan Chandler** moved to a new position as Production Coordinator in Commercial Development, and **Mark Gens** became a Collection Services Assistant. Finally, **Jod Siraci** replaced Russell Lynch as Telecine Colorist, and **Luana Almarez** has transferred into the Financial Office. **Joshua Amberg** and **Jennifer Miller** have been hired for the Archive Research and Study Center. Other news of note: **Ross Lipman** has launched his short film "The Interview" in several film festivals.

DVD RELEASE

By Cornelia Emerson

"Legong: Dance of the Virgins"
(Henry de la Falaise, 1935).

The UCLA Film and Television Archive has chosen Milestone Film and Video, Inc. to distribute on DVD the UCLA-restored **"Legong: Dance of the Virgins."** Shot in Bali by director Henry de la Falaise in the two-color Technicolor process, this legendary 1935 film features a simple fictional story of spurned love, linked to documentary-like observation of local customs and rituals. It was originally censored for nudity in the United States, and scenes of cockfights were cut from the British ver-

sion. By duplicating material from Canada, England and the United States, UCLA was able to reconstruct the film to its complete length and premiered it at the Festival of Preservation in 1993.

"Legong: Dance of the Virgins" had no recorded dialogue, but did have a musical soundtrack. The original musical score uses the flutes, cymbals and drums of a Western symphony orchestra to emphasize the melodrama of the plot, but cannot reproduce the sounds of traditional Balinese music. As a bonus feature on the DVD, a second optional track features a new score composed by Richard Marriott and I Made Subandi. Performed by

Gamelan Sekar Jaya and the **Club Foot Orchestra**, this score combines Balinese music with Western string quartet and winds. Also included as bonus material are Henry de la Falaise's "lost" film "Kliou the Killer" and another 56-minute film, "Gods of Bali," from 1952.

The DVD is scheduled to be released in Fall 2004, and the Archive is pleased that this fascinating film will become known to a wider audience. A **special free screening** of "Legong: Dance of the Virgins" will take place in the James Bridges Theater on November 19, 2004.

Archive Home Page

Want to learn more about the Archive? Visit us at our Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Now advance tickets for screenings are available on the Website for \$8 (unless otherwise noted) using your credit card until 3:00 pm the day of the show or 3:00 pm Friday for weekend screenings. Find us at www.cinema.ucla.edu.

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